A

CATALOGUE

OF A

HIGHLY VALUABLE AND EXTREMELY CURIOUS COLLECTION OF

ILLUMINED

MINIATURE PAINTINGS,

WHICH

Will be Sold by Auction,

BY MR. CHRISTIE,

AT HIS GREAT ROOM,

NO. 8, KING STREET, ST. JAMES'S SQUARE,

On THURSDAY, MAY 26th, 1825,

AT ONE PRECISELY.

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HIGHLY VALUABLE AND EXTREMELY CURIOUS COLLECTION OF

ILLUMINED

MINIATURE PAINTINGS,

OF THE GREATEST BEAUTY, AND OF EXQUISITE FINISHING,

Taken from the Choral Books of the Papal Chapel in the Vatican, during the French Revolution; and subsequently collected and brought to this Country by the

ABATE CELOTTI.

The above Collection is highly important for the illustration of the Art of Painting in Italy during the fifteenth and following centuries; exhibiting, besides many fine productions of the Miniaturists, whose names have not been preserved by any Biographer, presumed specimens of the early masters, Francesco Squarcione and Giovanni Bellini; and undoubted chef d'œuvres of Girolamo de' Libri, and his disciple Giulio Clovio, who brought the Art to the highest perfection, as also by some other great Painters who lived after Clovio's time. The whole are described in a Catalogue, drawn in Chronological series by a gentleman well conversant in the History of early Italian Art.

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May be Viewed two days preceding, and Catalogues had (at One Shilling each) of Mr. CHRISTIE, 8, *King Street, St. James's Square.*

CONDITIONS OF SALE.

I THE highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot in dispute shall be immediately put up and re-sold.

II. No person to advance less than 1s.—Above Five Pounds 2s. 6d. and so on in proportion.

III. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the Pound, in part of Payment of the Purchase-Money *if required*, in default of which, the Lot or Lots so purchased, to be, immediately put up again and re-sold.

IV. The Lots to be taken away, with all Faults, at the Buyer's Expense, within Four Days from the Sale.

V. To prevent inaccuracy in delivery, and inconvenience in the settlement of the purchases, no lot on any account can be removed during the time of Sale; and the money must absolutely be paid on the delivery.

VI. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots uncleared within the Time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such Re-sale, shall be made good by the Defaulter at this Sale

ADVERTISEMENT.

It is to be regretted that we possess but very incomplete accounts of those Artists of the thirteenth and following centuries, to whom we are indebted for the laborious, and often splendid performances, which decorate the Choral Books and other Manuscripts written in Italy during those periods. Sometimes, it is true, these Illuminations were the work of Monks and Nuns, or other religious persons, who, being insufficiently instructed in design, could do little more than evince their devotion to their patron saints by the prodigal use of gold and fine colours. Still, it is certain that the leisure of a cloister often produced Artists of great ability in this way; and, besides these, Italy has been at all times provided with schools of professed Illuminists, or Miniature Painters, of a superior order; whose works are alike estimable for their beauty, and interesting as examples, shewing generally, though upon a small scale, the style of Art that prevailed at the times, and in the schools, in which they were done: and these specimens are, in many cases, found in a more perfect state of preservation than the frescoes and other large works of painting remaining to us of the same periods. To this it may be added, that the processes which were resorted to by the ancient Illuminists, in preparing and laying on the different metals used in decorating their paintings, and in mixing their colours, have long ceased to be remembered; so that whatever performances of this kind now remain to us, merit also our regard as the *monuments of a lost Art.*

Several of the early Artists, whose ordinary occupation was to paint in *fresco*, or in *distemper*, occasionally condescended to paint in Miniature. The celebrated *Giotto*, and *Simone Memmi*, sometimes exercised this Art.

at the close of the thirteenth, and the commencement of the fourteenth century; as did *Fra Giovanni da Fiesole*, and *Don Bartolomeo della Gatta*, in the century following; and it is stated by the learned *Father della Valle* ('Lettere Sanesi,' Vol. II. p. 243,) that in the monastery of the *Certosa* at Ferrara, he was shewn certain Choral Books decorated with Miniatures, many of them by the hand of *Cosimo Tura*, a Ferrarese painter of some note, who flourished in the middle of the fifteenth century, for which, he was assured, no less a sum than twelve thousand crowns had been, some time before, in vain offered by the Monks of the *Certosa* at Pavia: so great is the estimation in which the finer works of this kind have been ever held in Italy.

The earliest painters in Miniature, noticed by *Vasari*, are *Oderigo d'Agubbio*, and *Franco Bolognese*, who, at the close of the thirteenth, and the beginning of the fourteenth century, illuminated, he tells us, several Books, (doubtless Choral, and other devotional Books) for the Palace of the Vatican. The names of both are recorded in the eleventh Canto of *Dante's* 'Purgatory;' and it was, perhaps, this circumstance, chiefly, which induced the Aretine Biographer to mention them in his work; for, concerning the numerous series of Artists, who, from the above early period to the time when he wrote, had been employed by succeeding Pontiffs, to decorate the Books of the Papal Chapel, he has left us little or no information: a deficiency, the more to be lamented, since we may reasonably conclude that the most able professors in this way which Italy could furnish, were at all times sought out for the purpose.

It is probable that the treasures of this kind, preserved in the Pontifical sacristy, were at no time easy of access; and that, thus, they escaped not only the observation of Vasari, but also the notice of later writers: and this consideration may, in some degree, lessen our regret at the dispersion and dismemberment to which, in common with so many other interesting works of Fine Art, these magnificent Volumes were subjected during the French Revolution; and which led to the formation of *the splendid Assemblage of Miniature paintings* now offered to the public.

This COLLECTION was brought to England a few years ago by the learned *Abate Celotti;* and will be found to consist principally of DECORATIVE PAINTINGS, which appertained originally to the above-mentioned CHORAL BOOKS OF THE PAPAL CHAPEL IN THE VATICAN.

It need only be further observed, that in preparing that part of the following Catalogue which describes the Miniatures formerly in the Papal Chapel, a chronological arrangement of the different specimens has been preferred; as best calculated to render the whole illustrative of the progress of the Art, and of the various changes of style which took place in it during the interval of time through which the Collection extends: viz. from the latter part of the fifteenth to the middle of the seventeenth century.

Devonshire Street,
Portland Place.

W. Y. Ottley.

April, 1825.

A

CATALOGUE, &c.

On THURSDAY, MAY 26th, 1825,

AT ONE PRECISELY.

ILLUMINATIONS FROM MONASTIC CHORAL BOOKS, &c.

1 FOUR, by an unknown Artist, fifteenth century. St. Benedict seated with his Crozier. Benedictine Monks chanting. The Initial Letter S, fancifully formed by two dragons, with their tails twisted together; within, the descent of the Holy Spirit upon the Apostles

2 Eight. End of the fifteenth, or commencement of the sixeenth century. A Mexican or Peruvian convert, kneeling; interesting, as having been probably done soon after the discovery of America. Franciscan Friars chanting the sacred Service in their Chapel, &c.; and three Initial Letters, without figures, remarkable for the brilliancy of their Colours

3 Nine, by an unknown Artist of the Milanese School, fifteenth century. The Nativity. The Adoration of the Magi. A Memento Mori, &c. &c.

4 Fifteen, by an unknown Artist, *circa*, 1600. The Nativity; the Angel appearing to the Shepherds, and the Resurrection of Christ; and twelve smaller Initial Letters, without figures

5 Three delicately executed Miniatures, by an unknown Artist, *C.* 1480. St. Clair, St. Anthony of Padua, and the Annunciation

6 Five, by the same hand. St. Lawrence, St. John the Baptist. St. Michael weighing the souls of the departed; his armour painted in silver. St. Peter delivered out of prison; the armour of the guard executed in the same manner

7 Nine, by an unknown Artist, fifteenth century. A female Saint scourging herself. A Monk at his devotions. Four small Initial Letters, decorated with figures. The Nativity, &c. and three pieces of Ornament

8 Four, by the same hand; very delicately executed. Moses leading the Israelites through the Red Sea; a Monk at his devotions; David at his prayers; and Christ appearing to the Worthies of the Old Testament

9 Nine Initial Letters, ornamented with figures, by the same

10 Ten ditto ditto. The Madonna and Child; St. Francis; St. Bernard of Siena, &c.

11 Ten, by the same hand. Three representing King David at his devotions. Franciscan Friars chanting in their choir; the Resurrection of Christ, &c. &c.

The Illuminations comprised in the sixteen following Lots, formerly decorated the Choral Books of the celebrated monastery of the Certosa at Pavia already mentioned. They appear to be the work of an Artist of great powers, who had studied in the School of Lionardo da Vinci, and flourished at the close of the fifteenth century, and the commencement of the century following. His name is unknown; but we may conjecture, from the capital B, followed by F, which is found, marked in red, upon some of these Miniatures, that it commenced with the former letter. His ara-

besque and grotesque Ornaments are drawn and executed with surprising boldness of style, and his sacred representations have often great merit. It is to be remarked of these last, that the inventions of all of them appear to be original

12 Seven. The Annunciation; two Angels supporting an Ornament, whereon are the letters I. H. S.; two Initial Letters, and three pieces of border

13 Ten. Large and smaller Initial Letters. One of them containing the Bust of a Mitred Saint; another, the Figure of the Madonna

14 Eight. The letter N, within which are two large half-length Figures of St. Peter and St. Paul; an Oval, containing those of two other Apostles; and six other Initial Letters, finely decorated with arabesque or grotesque Ornaments

15 Six. Christ withdrawing himself from the presence of the Jews, who had threatened to stone him. The back-ground in this fine specimen represents the interior of the Church of the Certosa. Also, five Initial Letters, ornamented with arabesques

16 Four large Initial Letters, two of them enriched with fine whole-length Figures of Prophets; the others, with arabesque Ornaments. One of the former is marked with the characters B. F.

17 Twelve. St. John the Baptist, in a Landscape; and eleven small Initial Letters, richly ornamented with arabesques, and brilliantly coloured

18 One. A highly finished and interesting Miniature, height 10½, width 9, representing the Angel conversing with the Maries at the Sepulchre. Upon the lid of the Sepulchre are the characters B. F. as before

19 Two. The letter B, within which is represented St. Michael trampling on the Devil, and weighing the souls of the departed; much in the manner of the School of Lionardo; and an unknown scriptural Subject of several Figures, with a rich Landscape back-ground

20 Two. Christ calling Peter and Andrew, with a picturesque Landscape back-ground; supposed to represent a View on the Lago Maggiore; and a fine whole-length Figure of St. John the Baptist, strikingly in the manner of the great Florentine Artist before mentioned

21 Two. Christ calling Peter and Andrew,—a different composition, smaller than the last;—and a half-length Figure of David, remarkable for the splendour of its colouring

22 Three. The letter R, richly decorated with Pearls and Cameos, and containing the half-length Figure of a Prophet; and two other Initial Letters, ornamented with arabesques

23 Three. The Figure of a Prophet sitting, splendidly coloured, and heightened with gold and silver; an Initial Letter, containing the half-length Figure of St. Helena; and another, tastefully decorated with arabesque ornaments and birds

24 Two. A Prophet; a half-length Figure in a rocky Landscape: his beard and mantle are heightened with gold; and upon his book are the characters B. F. Also, St. John the Evangelist writing his Gospel, splendidly finished in the same manner

25 Three. St. Peter and St. John rebuking Simon the Sorcerer; and two whole-length sitting Figures of Prophets

26 Two. Christ disputing with the Doctors, and the Murder of the Innocents; both splendidly coloured, and heightened with gold

27 Three half-length Figures of Prophets

28 One. The Holy Ghost descending upon the Madonna and the Apostles; a very beautiful Miniature, believed to be by Girolamo de' Libri, in his latter manner

VARIOUS.

29 The Initial Letter O, from a Choral Book of about A. D. 1430; height 9 inches, width 7¼

Above is represented the Madonna, seated in glory, after her Assumption, supported by four Angels. She appears giving her girdle to St. James, the upper part of whose figure is seen in the distance. Below are the other eleven Apostles

30 A very highly finished Miniature, representing a draped Female, standing in an attitude of devotion, whilst her body appears to be the prey of worms.—The back-ground, a rocky Landscape. This horrific Picture of the vanity of human greatness is supposed to be by the hand of Francesco Squarcione, of Padua, who was born 1394, and died 1474. This piece measures height 8, width . Above is this inscription, *Exhorrescite et gemite formidolosum gloriæ et fastus exitum.*

Little is now known of the works of Squarcione. It may be observed, however, of the above specimen, that the style in which it is executed, corresponds sufficiently with what might be expected from his pencil. The Landscape back-ground, especially, bears considerable resemblance to those of his celebrated scholar, Andrea Mantegna

31 A Frame, height 19¾, width 15, ornamented with arabesque borders; and within it a highly studied Miniature, height 13½, width 8½, executed, as it is believed, by Giovanni Bellini, A. D. 1486; upon the occasion of Augustin Barbadico, being elected Doge of Venice.

The new Doge is represented kneeling devoutly in the presence of St. Mark, the patron Saint of the Republic, and listening to his instructions. These two personages are seen under a triumphal arch, richly decorated with grotesques and small figures. At top is a frieze of Sea Monsters, tastefully executed in a light green tint. Upon the Arch is seated the Figure of Justice, with her sword and scales; and at the sides are Temperance and Prudence, delicately painted in gold. The winged Lion of the Evangelist, and the Arms of Barbadico, are introduced below; and in the upper and lower part of the Arch are inscriptions: *incipit prologus & inomine dei eterni, anno abincarnatione dñi ñri iesu cristi*

m. ccccIxxxvi. &c. &c. It cannot be doubted that the Portrait of the Doge is a correct resemblance

32 The Circumcision; a composition of fourteen Figures, highly finished in Miniature, upon paper pasted on board. It was probably done at the close of the fifteenth century, by some Artist of the Florentine School. Several of the Figures possess great merit; and the Architectural decoration, especially, is beautifully executed; width 15¼, height 14

Miniatures from the Choral Books of the Pontifical Chapel in the Vatican. Pope Innocent VIII. created 1484, *Ob.* 1492.

It is recorded by Vasari, that Andrea Mantegna was employed by this Pontiff to paint a Chapel in the Vatican; and hence, it has by some been supposed that the Illuminations which constitute the five following Lots, are by his hand. But, though from their beauty, they would certainly do no discredit to that celebrated Artist; their style is different from his. They are, doubtless, the work of some professed Illuminist of superior talent; the loss of whose name is to be regretted. His Figures have great simplicity of character, not unmixed with gracefulness; his colouring is rich and harmonious; and the arabesques with which he decorates his borders are remarkable for their purity of taste

33 Christ on the Cross, with the Madonna and St. John standing on either side. This Miniature is in somewhat a hard manner, unlike that of the two borders which surround it; which join to great beauty of design, the most exquisite delicacy and richness of colouring. Upon one of these, amongst other embellishments, are the Figures of the four Evangelists, and a representation of the Last Supper; and upon the other, appear the Armorial bearings of Pope Innocent VIII., by whose orders the Volume out of which they came, was decorated; height 15½, width 10½

34 Four small pieces of Border, beautifully ornamented with arabesques, from the same Choral Book

35 A gilt Frame, glazed with plate glass, containing four pieces of border, each 14½ high, splendidly filled with arabesque Ornaments of the richest colouring, and perfectly preserved: from the same

36 A Frame, height 20½, width 17½, decorated with four pieces of similar border. Within are other borders of great richness and magnificence, from the same Volume; and two Initial Letters, in one of which is represented a Saint in an attitude of Contemplation

37 Another Frame of the same dimensions, enriched with similar borders; and within, Christ on the Cross, with the Madonna and St. John standing below, surrounded by rich arabesque borders from the same Volume. The Miniature representing the Crucifixion is apparently by a different hand

38 A gilt Frame, glazed with plate glass, containing a richly coloured and highly finished Miniature of the Nativity, width 11, height 6½. Under a shed or hovel, a little to the left, the Virgin is represented on her knees, adoring the Divine Infant; while Joseph appears seated, wrapped in meditation. Outside the hovel, are two Shepherds devoutly kneeling, and in the distance is seen the Angel announcing to other Shepherds the birth of the Redeemer. At the top of the piece, the Figure of the Almighty is introduced, surrounded by a glory of Angels; and in four small compartments, at the corners, are the Figures of two Prophets and two Evangelists. This matchless specimen of the Artist's talents, measures width 11, height 6½, and is in the most perfect state of preservation

39 Another Frame, glazed with plate glass, containing two highly studied Miniatures, surrounded by an arabesque border of exquisite beauty, from the same Volume. In the lower compartment are the whole-length Figures of St. Matthew and St. Luke the Evangelists, and the title of the above Pontiff, 'Innocent Papa. VIII.' inscribed on two tablets; and in that above is a most interesting representation of the same Pope, seated upon his throne in presence of his Cardinals, and others of his court, during the celebration of Mass; height 14¾, width 9¾

40 The Crucifixion, with below, the Virgin Mary and St. John; and Mary Magdalen embracing the foot of the Cross. In the border underneath, the dead body of Christ is seen, supported on the lap of the Madonna, and attended by other devout personages; and, within small compartments, surrounded by arabesque Ornaments on either side, are represented ten half Figures of Prophets. This splendid example of Italian Art towards the close of the fifteenth century, is from the same Volume as the above. It measures height 15¼, width 9½, and is surrounded by a Frame, glazed with plate glass

CARD. ANTONIOTTO PALLAVICINI, *created* 1489, *by Pope Innocent VIII.*

It is believed, that the magnificent Volume to which the Illuminations described in the ten following Lots formerly appertained, was presented by the above Cardinal to the Papal Chapel

The arabesques contained in these Miniatures are designed in a correct taste, and are alike remarkable for the firmness of hand with which they are executed, and the clearness and vigour of their colouring. They are, for the most part, painted upon a gold ground; a circumstance which not a little adds to their splendour of effect. The name of the Artist is unknown

41 A Frame, height 16¾, width 12½, decorated with four pieces of border, upon one of which are the Armorial bearings of the Cardinal. Within, are three other borders of wider dimensions; the central one being enriched with a circular compartment, on which is represented a Deer

42 A Ditto, same dimensions, with four pieces of surrounding border; at bottom, the name of the Cardinal: Antoniotius Pallavicinus Car$^{lis.}$ S. P. (S. Praxedis). Within, are three pieces of broader border, and a circular compartment, representing three Deer

43 Another, same dimensions, with surrounding borders; three of them ornamented with Medallions of Adrian, Faustina, and Scipio, skilfully painted in imitation of brass; and the fourth, with the

Arms of the Cardinal. Within, are three wider borders, on one of which is the half-length Figure of St. James the Apostle

44 A Ditto, ditto; also, with three Medallions, and the Arms of the Cardinal in the surrounding borders; that at top, marked with the initials A. P. being, perhaps, intended for the Portrait of Pallavicini himself. Within, are three wider borders, on one of which is a circular compartment, representing a pretty group of two Children riding on Dolphins

45 Another, height 17¼, width 12½, ornamented, as before, with four pieces of border; that at bottom, bearing the Arms of the Cardinal. Within, are three borders of wider dimensions; the central one being enriched by a large Medallion, representing a Sacrifice, beautifully painted in imitation of brass

46 A Ditto, same size, with similar surrounding borders, and the Armorial bearings of Cardinal Pallavicini; and within, three wider borders, one of them ornamented with a brass Medallion, whereon is represented the celebrated group of Laocoon, in the state in which it was originally found, with the right Arm of the Father, and that of one of the Sons, wanting

47 A Ditto, height 17½, width 13, the surrounding borders remarkable for the richness and elegance of their decorations; that on the right, has the Bust of a Saint; and in that at the bottom, are various Birds, tastefully introduced among the twistings of the arabesque foliage; and a circular compartment, representing a Stag reposing. Within, are other pieces of border, and a highly finished Miniature of the three Maries, supporting the dead body of Christ in the Sepulchre

48 Another, height 16, width 13, with surrounding borders; within, three wider borders, and a circular compartment, representing a group of two Monkeys and a Deer, in a pretty Landscape

49 A Ditto, height 17¾, width 15, ornamented with surrounding borders; and within, four other borders, two of which are enriched by circular compartments, exhibiting a half-length Figure of St. Paul,

richly coloured; and a venerable Hermit giving the benediction to a Friar who kneels before him; the draperies of the Figures being heightened with gold

50 Another Frame, height 23, width 18, containing most splendid examples of the talents of this unknown Artist.

In the upper surrounding border is a circular compartment, representing an Angel appearing to a Shepherd; in that at bottom, are the Arms of Cardinal Pallavicini, his hat being supported by two winged Genii, who ride on the shoulders of Tritons; and within small circles, which decorate the side borders, are fanciful quadrupeds

A highly finished and richly coloured Miniature, height 9¼, width 6, occupies the centre, representing, in a composition of ten Figures, the Crucifixion of Christ; the Cardinal himself, being introduced devoutly kneeling at the foot of the Cross. The borders which immediately enclose the principal subject are of great beauty. In that at top, are three small circular compartments, representing the Busts of our Saviour and two Saints; in those at the sides, are two larger circles, each containing two half-length Figures of Apostles; and in a circle, still larger at bottom, supported on each side by a weeping Infant, is a representation of the burial of Christ; the design in great measure borrowed from Mantegna

POPE LEO X. *created* 1513, *Ob.* 1521.

It is probable that the Choral Book, to which the three following Illuminations formerly appertained, was written and decorated at Florence, at the beginning of Leo's Pontificate. Who the Artist was is unknown. His Figures are drawn, in the naked parts, with some intelligence; but possess much of that dryness of manner which was common in Italy at the close of the fifteenth century, and continued partially to prevail during the first years of the century following. His arabesque Ornaments are designed in a very pure taste, and are often interspersed with the Figures of

sportive little Angels, gracefully introduced among the windings of the foliage

51 A Frame, height 24¼, width 18¼, ornamented with two rows of border, in which are painted the Busts of Saints; the Armorial Bearings of the Pontiff, supported by Angels; and the devices and mottos commonly used by him. Within is a large Miniature, height 13, width 7, representing, in a composition of eight Figures, the Crucifixion of our Saviour. Over the Cross is introduced the Figure of the Pelican feeding its young ones with its blood; and in the back-ground is a distant View of Florence

52 Another Frame, height 25, width 19, containing a large Miniature of the Crucifixion, very similar to the last; and, like it, surrounded by two rows of splendid border, enriched with the Figures of Saints and Angels, the Armorial Bearings of Pope Leo, and the devices and mottos used by him. In the distance of the principal subject, on the left, is represented the burial of Christ, and over the Cross, as before, is seen the Pelican

53 Another, height 25¾, width 20. Christ on the Cross, between the two Thieves. Below, on the left, are the Madonna fainting, and the three other Maries; and, on the right, St. John the Baptist, St. John the Evangelist, and two other Saints. The Pelican is here also represented over the Cross of Jesus, and the Sun and Moon are obscured by clouds. Above, on the one side, is an Angel bearing away the Spirit of the penitent Malefactor; and on the other is introduced a Demon, who has just possessed himself of the soul of the reprobate one. The surrounding borders are as before

CARDINAL GIULIO DE' MEDICI, afterwards POPE CLEMENT VII.

It would be difficult to speak in too high terms of the beauty of the three following specimens, which appear to have belonged to a Volume written for the above-named Cardinal, and decorated with

almost inconceivable diligence by the hand of the celebrated Girolamo de' Libri, the master of Don Giulio Clovio. That Giulio Clovio studied under Girolamo de' Libri, is expressly stated by Vasari in his account of the last-mentioned Artist; though he has omitted the circumstance in the life of Clovio, where he is asserted to have been first taught to mix his colours by Giulio Romano

54 A Frame, height 15¼, width 11½, enriched with one continued border, exquisitely decorated with flowers, birds, pearls, cameos, &c., painted upon a black ground speckled with gold. At bottom, are the Arms of the Cardinal, supported by a Triton and a female Sea Monster; on the right is a half-figure of St. Peter in a circle; and on the left, among other ornaments, is introduced a Cameo, representing two small naked Figures, white upon a red ground, which are touched with great spirit. In the centre is an Initial Letter, a T, of extreme beauty, and chasteness of style; whereon is represented the Cardinal de' Medici, attended by a Chorister in the act of performing Mass

55 Another Frame, same dimensions, enriched with a border of flowers, pearls, and other ornaments, painted with extreme delicacy upon a gold ground. In a small circle at top, is a beautiful Head of Christ; and at bottom are two fantastic Monsters, and the Arms of the Cardinal. In the centre is the Initial Letter S; within which, in the upper part, is represented the Holy Spirit in the form of a Dove; and in the lower, a mountainous Landscape

56 Another, height 20¾, width 15¾, decorated with four pieces of surrounding border; and within, an entire border, in which, among other ornaments, are two small Figures of Faith and Hope, beautifully finished, with white upon a red ground. At bottom, are the Arms of the Cardinal, his device, and his name; and on the right is the half-figure of an old Man with a beard, dressed in a scarlet cap and mantle, which is believed to be the Portrait of the painter; the first letters of whose name, Hieronimus, are marked upon a cornice above. In the centre is a highly finished Miniature,

representing in a very chaste taste, the descent of the Holy Spirit upon the Madonna and the twelve Apostles

POPE CLEMENT VII. *Created* 1523, *Ob.* 1534.

The Miniatures comprised in the nineteen following Lots appear to have belonged to a rich Volume, or to Volumes, the decorations of which were commenced during the Pontificate of Leo X., and continued (probably at intervals) during that of Clement VII. Perhaps something still remained to be done to complete the work after the death of Clement, as this Collection also contains a specimen exactly resembling some of them in its style of execution which, it will be seen, was executed during the Pontificate of his successor Paul III. These performances exhibit, in many cases, a strange mixture of excellence and defect. In some of them, which, from their inferiority to others, we may conjecture to have been the first done, we perceive a want of facility in the execution, and of practice in mixing and laying on the colours, which indicate the inexperience of the Artist. But in all of them it appears that the invention and design were his own; and in these respects, and in the expressions of the Figures, we often discover enough of excellence to justify the supposition that the Author of them, if he survived, was likely to become an Artist of distinguished talents. From the above considerations taken collectively, and after frequent examination of these Illuminations, and comparison of them with others, the writer of this Catalogue is much disposed to conjecture that at least many of them are the performances of the celebrated Giulio Clovio, who was born 1498, and died in 1578; done by him at different periods during his youth, before he had benefited from the instructions of Girolamo de' Libri; and before he endeavoured, like most other Italian Artists of the middle and latter part of the sixteenth century, to imitate the manner of Michelangiolo

57 A Frame, height 17, width 14, containing eight pieces of border, bearing the names and devices of Popes Leo X. and Clement VII.

and three Initial Letters; viz.—B, I, and P; the first ornamented by a half-length Group, representing the Madonna and Child; the second by a group of Martyrs; and the third by a half-length Figure of a mitred Saint reading

58 Another, same dimensions, containing similar borders; and an Initial Letter S, in which is an interesting and well-finished Portrait, half-length, of Pope Clement VII.

59 Another, same dimensions, with eight pieces of border, some bearing the name and device of Leo X. and others, those of Clement VII.; and three Initial Letters; viz.—two O's and an M; the top one decorated with a half-length Figure of St. Francis, possessing great merit; the next by the half-length Figures of St. Peter and St. Paul; and that at bottom, by an entire Figure of St. John the Baptist

60 Another, same dimensions, with eight pieces of similar border, and the Initial Letters, S, T, and O; the first, containing a group of Martyrs; the second, a Scriptural representation of considerable merit; and the third, a half-length Figure of a female Saint

61 Another Frame, height 21, width 15½, with four pieces of surrounding border, bearing the Arms and Devices of the above Pontiffs; and within, two broader borders, ornamented by half-figures of Angels and Evangelists; and a carefully executed Miniature, representing the Martyrdom of St. Catharine

62 Another, same dimensions, with similar borders, arranged in like manner, two of them bearing half-figures of Prophets and Sybils. In the centre is represented the Martyrdom of a Saint, who is cast into the Sea with an anchor suspended from his neck

63 Another, same dimensions. Two of the borders are decorated by half-length Figures of Sybils, of considerable merit; and within is a highly finished Miniature, in which the Madonna is represented extending her hand out of an altar picture, in order to receive that of the Pontiff Clement, who kneels before her

64 Another, same dimensions. Two of the borders are ornamented by half-length Figures of Prophets and Angels; and in the centre is

a Miniature of considerable excellence, representing St. Francis receiving the Stigmata

65 Another, same dimensions; two of the borders ornamented by half-length Figures of Prophets. The central Miniature represents the Martyrdom of St. Sebastian

66 Another, same dimensions. Two of the borders contain the half-length Figures of Saints; and in the centre is represented the Martyrdom of two Saints by decapitation

67 Another, same dimensions, with four half-length Figures of Prophets in the borders; and in the centre, the Martyrdom of St. Lawrence

68 Another, same dimensions. Four half-length Figures of Prophets are introduced in the borders. The central Miniature, which possesses great merit, represents two Martyrs standing, dressed in the Costume of the fifteenth century; and over them, a half-length Figure of the Madonna with the Child in her arms

69 Another, same dimensions: four half-length Figures of Prophets, decorate likewise the borders in this frame; in the centre of which is a Miniature, designed and painted in a very pure taste, representing the Assumption of the Madonna

70 Another, same dimensions; the borders containing four half-figures of Saints. In the centre is a carefully executed Miniature, representing the Nativity of St. John the Baptist

71 Another, same dimensions. The four Evangelists, represented with their Symbols, in half-figures, are among the decorations of the borders. The central compartment represents the decollation of two Saints

72 Another, same dimensions. Among the decorations of the borders are four half-figures of Sybils, possessing much elegance; and in the centre are represented St. Paul, St. Stephen, St. Lawrence, St. Sebastian, and other Martyrs

73 Another, same dimensions; the borders in this frame are enriched by ten half-length Figures of Saints and Prophets. The central

compartment represents Pope Clement VII. in solemn procession, sprinkling holy water

74 Another, same dimensions. The two outer borders which decorate the sides of this frame, differ from all those which have gone before. We here find the name and usual device of Pope Clement, accompanied by skeletons, and other insignia of Death. In an oblong compartment, at top, are two naked Genii seated on sculls, and holding each the torch by which Death was often represented by the Ancients; between them, within a circle, is this inscription: "*Vera philosophia et cogitatio mortis;*" and, upon the whole, we may conclude that these remembrances, and perhaps also the Arms of Clement VII. supported by the Figures of Justice and Charity in this frame, and by the Figures of Prudence and Fortitude in that next to be described, were painted by the Artist immediately after the demise of that Pontiff. We may add, that the four last mentioned Figures, supporting the Armorial Shield of Clement, have something of the manner of Giulio Romano, from whom, according to Vasari, Clovio at one time received instructions. The two side borders within the frame, contain representations of the four Evangelists, and two other Figures; and in the centre is a very studied Miniature, exhibiting Christ taken down from the Cross

75 Another, same dimensions. The two side borders within the frame are ornamented by compartments, representing the Creation and Fall of Man; and below are the Arms of Clement, supported by the above-mentioned Figures of Prudence and Fortitude. In the centre is a very highly finished Miniature of the Last Judgment, containing innumerable Figures; among which are two of Angels blowing Trumpets, which are much in the taste of the Raffaelle School

POPE PAUL III. *Created* 1534, *Ob.* 1549.

76 A Frame, height 23½, width 16¾, ornamented with four pieces of border, by Giulio Clovio, which are beautifully enriched with Vases

of Flowers, Festoons of Fruit, Birds, and Butterflies; and contain also the Portrait, Armorial Bearings and Devices of Pope Paul III., and the Figures of Justice, Prudence, Fortitude, and Temperance, tastefully executed with a purple tint upon a black ground. Within is an entire border, which we suppose to have been painted by the same Artist at an earlier period of Paul's Pontificate, (perhaps immediately after the death of Clement VII. as has been already suggested,) and which also exhibits his Portrait, Armorial Bearings, and Devices. We do not venture to assert that the Miniature in the centre, representing the Last Supper, is by the same hand

Pope Paul IV. *Created* 1555, *Ob.* 1559.

We now come to certain Miniatures of a very high class, which appear to have appertained to a Choral Book, or set of Books, the decorations of which were begun in the Pontificate of Paul IV., and continued during the Reigns of his successors Pius IV. and Pius V. The Artist, of whom we find no mention, either in the works of Vasari, or of later writers, styles himself 'Apollonius de Bonfratellis de Capranica, Capellæ et Sacristiæ Apostolicæ Miniator;'— (for we have no doubt that the inscriptions inserted in the frames are in most cases, at least, correctly copied from corresponding inscriptions originally existing in the Books themselves;) and it appears to have been his constant custom to add the date of the year in which each Illumination of importance was finished, together with the Armorial Bearings and name of the reigning Pontiff. His style is decidedly an imitation of that of Michelangiolo; his sacred representations are generally in a high degree expressive, and have often much of grandeur in the conception; but in his larger Figures, especially in the naked parts, he sometimes shews himself defective in drawing.

It is impossible to speak in too high terms of the beauty of his borders, wherein he often introduces compartments with small Figures,

representing Subjects of the New Testament, which are touched with infinite delicacy and spirit.

77 A Frame, height 19¼, width 14, decorated by four pieces of border, in which are three small oval compartments, representing the Annunciation, the meeting of Mary and Elizabeth, and St. John preaching in the Wilderness; and also the Arms of the Pontiff. 'Apollonius de Bonfratellis, &c. fecit, Anno Domini 1558.' Sedente Paulo IV. Pontif. Opt. Max. Caraffa Neapolitano. Within is another border, bearing sacred inscriptions, and the first letters of the Artist's name, A. P. B. F.; and in the centre is a fine Miniature, representing Christ on the Cross, with the Madonna and St. John the Apostle standing below

78 A gilt Frame, glazed with plate glass; containing a highly studied and most interesting Miniature, surrounded by an ornamental border; height 12½, width 9½, in which the above Pope is represented in the act of performing Divine Service in his Chapel, attended by the Cardinals and other Ecclesiastics of his Court. Upon the throne may be perceived the name of the Pontiff, 'Paulus IV. Pont. Max.' and his Arms. It cannot be doubted that his Portrait is a correct likeness. Six small oval compartments, containing Figures of the Cardinal and Christian Virtues, touched with great spirit, with white upon a black ground, ornament the border; whereon are also the first letters of the Artist's name thus: APP. D. B. F.

Pius IV. *Created* 1559, *Ob.* 1565.

79 Another, height 19¾, width 15¾, decorated by four pieces of border of exquisite beauty, in which are twelve small compartments, containing the Figures of Saints finished with gold: 'Apollonius de Bonfratellis, &c. Anno Domini 1561. Sedente Pio IV. Pont. Opt. Max. de Medicis Mediolanense.' Within is a splendid Miniature, representing the dead Body of Christ, mourned over after his Crucifixion by the Maries and other Disciples, with numerous

Angels in the sky, in attitudes expressive of their grief. This piece is surrounded by a border, richly ornamented by Figures of various dimensions, finished in gold

80 Another, height 19¼, width 15¼, Christ on the Cross, with, below, the Madonna fainting, attended by the other Maries; and Nicodemus with Joseph of Arimathea approaching with a ladder in order to take down the body. This piece is marked on the right A, P, F, (Apollonius fecit,) and is also surrounded, like the above, by two splendid borders, enriched by twenty-four small compartments, containing the Figures of Saints, and Sacred Histories, painted in gold. Upon these borders (independent of the usual inscription added afterwards) we read PIVS IV. ANNO V. MDLXIIII.

81 Two. A Frame, containing a Miniature, width 7½, height 7¼, representing the Last Supper, by Lambert Lombard

POPE PIUS V. *Created* 1566, *Ob.* 1572.

82 Another Frame, height 14½, width 11½, containing an entire border of exquisite workmanship, by Apollonio de' Buonfratelli; and in the centre, the Arms of the Pontiff, richly decorated, by the same Artist: 'Sedente Pio V. Pont. Opt. Max. Alexandrino, MDLXVI. mense januarii'

83 A Frame, height 19¾, width 15¼, with four pieces of surrounding border, richly decorated by festoons of Fruit and Flowers, and Angels; and containing, also, eight small compartments of Sacred Representations, beautifully wrought in gold. Within is an entire border, enriched in a similar manner, and exhibiting also, the Arms of the Pontiff and his name, thus: 'Pius V. Ghislerius Pontifex Optimus Maximus Alexandrinus, Anno IV.' In the centre is a Miniature, height 9, width 6½, representing Christ on the Cross, and below, the four Evangelists, with their respective Gospels. This piece, which is throughout in a very great taste, bears the first letters of the Artist's name, A. P. F.

84 Another, height 19, width 15½. The four pieces of surrounding border are enriched by twelve small compartments, containing whole-length Figures of the Apostles, painted with consummate mastery, with gold, upon a green, a blue, or a red ground. Within is an entire border, among the decorations of which are the Figures of sixteen Children bearing Sacred Utensils; and eight compartments of Subjects from the New Testament, finished like those before-mentioned, in gold. In the centre is a very studied performance of the Artist, height 10¼, width 6¾, representing Christ taken down from the Cross, in which are many Figures of great expression, and a company of Angels in the clouds, who appear lamenting the past sufferings of our Lord. This piece also bears the letters A. P. F.; and was painted by Apollonius in the year 1571.

85 A gilt Frame, glazed with plate glass, ornamented within by two rows of border of unparalleled magnificence; whereon are represented, in twenty-four oval compartments, with small Figures, touched with gold, the principal Stories of the New Testament. A large Miniature, representing the Crucifixion of Christ, occupies the centre. The land is covered with darkness; our Lord has just expired; and around his Figure, as in the last, are seen numerous celestial Beings standing on clouds, in attitudes expressive of their woe.

This truly sublime performance bears the name of the Artist, thus: Apollonius F., and the date MDLXXII.

Pope Gregory XIII. *Created* 1572, *Ob.* 1583.

Vasari makes no mention of the celebrated Miniature painter, Don Giulio Clovio, in the first Edition of his 'Lives of the Painters,' printed in 1550; but in his augmented work, published in 1568, he has given his life; at the end of which he tells us, that "although Don Giulio was then become very old, [he was born in 1498, and died 1578,] and was chiefly occupied in preparing himself for another world; still he continued to practise his Art, and

had always some work in hand," &c. The four following specimens, which appear to have belonged to a Volume decorated for Pope Gregory XIII., were therefore painted by Clovio at least five years after the period at which Vasari's account terminates. We have no doubt that the Book to which they formerly appertained is the same mentioned by Baglione in 1642, in his life of this eminent Artist, as being then preserved in the Sacristy of the Pontifical Chapel. The intelligence with which the Figures are drawn, and the general character of the execution, sufficiently denote the master

86 A Pasteboard, height 15, width 10½, on which are fine Figures of the four Evangelists sitting; the whole surrounded by a border, exquisitely ornamented with flowers, birds, butterflies, and other insects, painted upon a gold ground. In a small compartment at top, are represented Charity, Temperance, and Justice; in two others at the sides, are Faith, Hope, Prudence, and Fortitude; and at bottom, are the Arms of the Pontiff, supported by two Angels

87 Another, height 16¼, width 11; also containing Figures of the four Evangelists; among which that of St. John is remarkable for its elegance. Upon the border, which is richly embellished like the last described, with flowers, birds, butterflies, &c., painted on a gold ground, are three small compartments, representing the Annunciation of the Virgin, and a half-figure of the Almighty, which are tastefully painted in chiaro scuro, heightened with gold; and at bottom are the Arms of the Pontiff, supported by two little Angels, in the drawing of which Clovio has sufficiently evinced his well-known predilection for the style of Michelangiolo

88 Another, height 15, width 10¾, containing five pieces of border, richly decorated with flowers, birds, and butterflies, and remarkable for their brilliancy of colouring

89 Another, height 15, width 11, presenting a splendid Miniature of the Crucifixion, a composition of eight Figures; surrounded by a

border of exquisite beauty, decorated at the corners by four female Masks; and containing also, four compartments, in which are the whole-length Figures of the Evangelists, with their Symbolic accompaniments.

Although the following piece has never appertained to any Choral Book, still, as a performance of Giulio Clovio, we have thought proper to place it here

90 A gilt Frame, glazed with plate glass, containing an impression on satin from a copper plate, of the Crucifixion, engraved, in 1568, by Cort, after the design of Clovio; beautifully worked up in body colours and gold by the hand of the original Artist; who has added his name at one corner of the piece. Of the value which was set upon this work by the person to whom, in all probability, Clovio himself presented it, some idea may be formed from an inscription on the back of it, to the following purport; '*On the 2d of February*, 1575, *I Luigi Fiume, being obliged to go into France, left in deposit this Crucifixion in Miniature, done by D. Giulio Clovio, Miniature painter, with the understanding that I am to receive it again, whenever I please, from Monsignor ——— Bianchetto, Auditore di Rota, for which deposit his Reverence has given me a receipt written by his own hand.*'

POPE URBAN VIII. *Created* 1623, *Ob.* 1644.

The Miniatures which constitute the four following Lots appear to have belonged to a large Volume which was decorated by order of the above splendid Pontiff. The Artist, 'Ant. Maria Antonotius Auximas,' (of Osimo,) (for so his name appears at length upon another piece, formerly in the same Volume) was evidently a disciple of the celebrated Pietro da Cortona, who, for the same Pope (Barberini,) as is well known, executed some of his most important works. We find, in the lives of the painters, no mention of Antonotius, whose name, however, well deserves to be known

91 A Frame, containing a fine Miniature of the Resurrection of Christ, surrounded by a border of laurel leaves, among which are introduced the bees of the Barberini family; height 16½, width 11¼

92 Another, height 18, width 14, ornamented by four pieces of surrounding border, whereon are Termini and the devices of the Barberini family, supported by pretty Figures of Children, delicately painted with a light tint upon a blue ground. Within is a masterly painting in Miniature, representing St. Peter delivered out of prison by the Angel

93 A gilt Frame, glazed with plate glass, containing a superb performance of the Artist, representing Christ on the Cross, with below, the Madonna, St. John the Evangelist, and Mary Magdalen. An architectural decoration, tastefully disposed, surrounds the above sacred representation, which is moreover enriched on either side by a lake-coloured drapery or curtain, supported by Angels. These last Figures, and the Christ, possess great beauty. At the right corner, at bottom, are the initials of the Artist, A. M. Ant.; height 18½, width 13

94 Another Frame, glazed with plate glass, containing an Illumination by the same Artist, height 16½, width 11¼. In an oval at top, is a highly finished Portrait of the Pontiff, which, with a larger oval in the middle, intended for an inscription, is surrounded by branches of laurel held by Angels, of exquisite beauty and gracefulness

POPE ALEXANDER VII. *Created* 1655, *Ob.* 1667.

95 A splendid Miniature, height 17¼, width 12¼, painted by the celebrated Magdalena Corvina, for the above Pontiff; and containing many interesting and highly finished Portraits of the chief personages of the Roman Court at that time. The Arms of the Pontiff (Ghigi) are introduced on the canopy on the left. The whole is surrounded by an ornament, fancifully composed of architectural decorations and flowers

POPE INNOCENT XI. *Created* 1676, *Ob.* 1689.

96 A highly finished Miniature, height 13, width 8¼, containing numerous Figures, and intended to represent the Genealogy of Christ from Abraham. In the centre, the Madonna is seen, seated with the Divine Infant in her arms upon the clouds, and the Pontiff kneeling before her. The Artist signs his name thus: 'Joann. frid. Heribach. August. Pinx. 1685.' We find no mention of him even in Zani's Voluminous Index of Artists

97 David bearing in triumph the Head of Goliath; a highly finished Miniature, height 10½, width 7¼, by an unknown hand, after a design by Lucas Van Leyden

FINIS.